

age 82 -- but he retained his interest in taurine subjects to the very end. One of his last works was the "Bulls of Bordeaux."

CARNICERO

A contemporary of Goya was Antonio Carnicero of Salamanca (1748-1814), another court painter who became better known for his popular genre prints and paintings illustrating the various suertes of the corrida. He was also known for playing up the more picturesque aspect of the fiesta and the colorful and socially diverse audience. His *Colección de las principales suertes de una corrida de toros*, a series of thirteen hand-tinted prints, came out in Madrid in 1790. Whereas the action taking place in the scenes of Goya's *Tauromaquia* tends to focus on the spectacular, Carnicero sticks with the classic moves of the corrida. In his day, the salmantino's taurine work was better known than that of Goya; his single sheet prints sold well and became the inspiration for illustrated manuals on toro.



Antonio Carnicero

ELBO

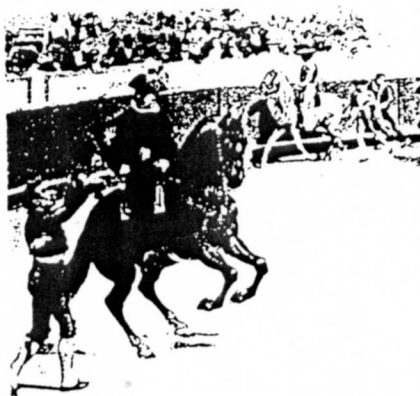
Born in Ubeda in 1804, José Elbo was younger than both Goya and Carnicero, but he followed in their artistic footsteps in that he painted things taurine. In fact, Elbo's work displayed many similarities with that of Goya, although his oils tend to be more romantic, especially those set in the countryside but maintaining a taurine theme. Many others are set inside the plaza de toros, during the action of the corrida. He died when he was only forty years old.



José Elbo

PEREA

One of the most successful artists of his time was a Spaniard who overcame great adversity. Daniel Perea (1834-1909) was born deaf and dumb, but went on to become a well-known professor at Madrid's College of Deaf-Mutes. He was an avid aficionado and became a pioneer of journalistic taurine art, producing large quantities of realistic illustrations concerning the basics of toro. He was also one of the pioneers of the modern taurine cartel, using full color artwork to enhance the announcement pieces' attraction. One of his best known works is the series called *A Los Toros*, selections from which can be found regularly in books on taurine art.

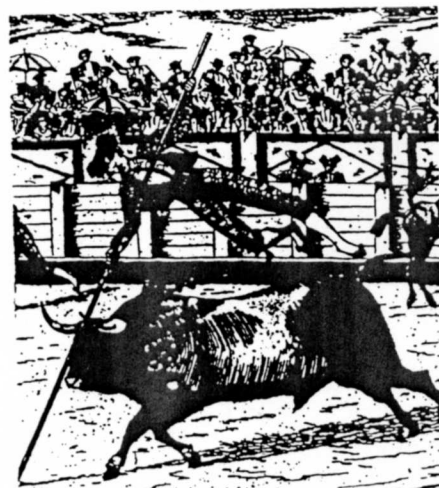


Daniel Perea

ZULOAGA

Known by many of his contemporaries simply as "El Pintor," Ignacio Zuloaga (1870-1945) painted taurine scenes in a style often

compared with Gauguin. Among his best known efforts are portraits of Juan Belmonte and Domingo Ortega. Toward the end of his life he produced a series of twenty etchings known as *El Toro*, several of them in color. From this edition, 100 prints were made, numbered and signed by the artist in Bilbao in his last year, 1945.



Ignacio Zuloaga

THE EXTRANJEROS APPEAR

An examination of a comprehensive list of early taurine painters will quickly reveal the existence of a seemingly endless number of artists not familiar to most casual observers of the arts, a remarkable percentage of these individuals hailing from north of the Pyrenees. Perhaps not too surprisingly, many of these non-Spaniards have been French; one of the early painters of this lot was Pharamond Blanchard (1805-1873), who spent time in Spain and in 1835 produced a series of watercolor renderings of taurine scenes. Blanchard's style was one of realism, supposedly done on a commission for a Count Demidoff.



Pharamond Blanchard